

WASHINGTON, D. C., SUNDAY, DECEMBER 1, 1918.

A New Army Musical Hit Vies with Farce and Drama On Playbills of the Week

Again, the army sings.
It has been only a week or so since the Quartermaster boys from Camp Meigs walked away with the town's box-office honors through the medium of a glorified minstrel show and musical melange that duplicated, in somewhat lesser degree, the truly sensational success achieved by Sgt. Irving Berlin's "Yip, Yip, Yaphank," which had rival managers along Broadway stroking their forelocks in perplexity.
Tonight, then, we shall see still another manifestation of the ability of the United States army, or units thereof, to make pleasant sounds with the human throat. "Who Stole the Hat" is the title of a rather pretentious comedy with music that the boys of the Ordnance Proving Camp, at Aberdeen, Md., have concocted and which has started on tour of the East.
"Who Stole the Hat" is the vehicle chosen by the Aberdeen boys to provide the wherewithal of a fund for soldiers who are injured in the camp's work of proving shells. If there is sufficient of a surplus, it will be used for camp welfare purposes.
"Who Stole the Hat," like "Atta Boy!" and "Yip, Yip, Yaphank," is a success. The army, in staging soldier shows, proceeds on the well-known theory that a bird that can sing and won't sing should be made to sing. Hence, Sgt. Lawrence Bullfinch, let us say, recently of Times Square and possessed of a pleasing tenor voice, is not asked whether he feels disposed to sing. Once his talent is discovered, the rest is easy, by virtue of the hardware that adorns some commanding officer's shoulders.
There is every reason, then, to believe that "Who Stole the Hat," produced by Jack Mason and which opens at the Belasco tonight, will achieve as great a success as "Atta Boy."

MARK SWAN FARCE OPENS AT POLI'S

Washington will be given a glimpse this week of "Parlor, Bedroom and Bath," the Mark Swan-C. W. Bell farce, which, we are assured, has already captivated New York, Boston and Chicago, and which, we are also told, but awaits its opening to hang Washington at its chariot wheels.
These statements can inaugurate no argument here. We have had certain glimpses of "Parlor, Bedroom and Bath" which lead us to a conclusion that "Parlor, Bedroom and Bath" is another of Mark Swan's dormitory farces, and if you remember "She Walked in Her Sleep" you know just what we mean.
Poli's Theater has been selected for the Washington presentation of the piece.

MENNONITE DRAMA AT THE NATIONAL

A little further down the Avenue, at Mr. Rapley's National, we have drama—regional drama, as it were. It presents Miss Patricia Collinge in "Tillie," a story laid among that strange religious sect, the Mennonites.
The Mennonites have settled in Pennsylvania in goodly numbers and they have also populated certain Northwestern portions of the United States and of Southern Canada. It is a Mennonite virtue to preserve intact many strange tribal and family customs, and in "Tillie" we have a drama adapted from a story by Helen R. Martin, "Tillie, the Mennonite Maid."
Mrs. Martin, within the past few years, seems to have qualified as an interpreter of this sect. She has become, as it were, the bard of this people, and all other considerations aside, one can find in her writings a faithful and accurate portrayal of the Mennonite type.
Incidentally, the theatergoer will recall a similar stage story of a year or two ago in "Erstwhile Susan," the drama which engaged the attention of no less an artist than Mrs. Fiske. It is our belief—without references at hand—that "Erstwhile Susan" was also a product of the Martin pen.
Of such a type, then, is the drama that will bring Miss Collinge, the original glad girl in "Pollyanna," to the National this week—a production scheduled to open tonight.

Is Bacon a New "Rip?"

"Lightnin'," the new Winchell Smith-John L. Golden production at the Gayety Theater, New York, is without question the most amazing hit that New York has ever seen. Appealing to it does to all classes of American theatergoers, it bids fair to eclipse the record of its predecessor at the Gayety, "Turn to the Right," which was the first production of the Smith and Golden firm made in the interest of the American drama.
Even as Frank Bacon, dubbed by the editor of the Times "the unstarring star of 'Lightnin'," has been happily compared by New York's leading critics to Joseph Jefferson and David Warfield, this play has been likened to the classic of one drama, "Rip Van Winkle." The comparison is made on the ground of resemblance, but because "Lightnin'" will undoubtedly be played for many years to come, setting Frank Bacon as a perennial vehicle, as "Rip Van Winkle" served Jefferson.
Frank Bacon worked many long and weary years in stock and road companies before he came into the limelight. He was last seen in "Lightnin'" which he co-authored with Winchell Smith. His popularity was achieved literally over night on August 31st, and now no young matinee idol on Broadway is sought after as eagerly as "Lightnin'" from his part in the play.

Col. Bridau Again.

Once upon a time—this was ages and ages ago, five years or so before the war—the Boston Transcript—of a distinguished American manager strayed into the Odéon in Paris and came upon a performance of "La Rabouilleuse," a romantic comedy for which Emile Fabre was indebted to the "Ch. Menage de Garçon" of Balzac.
As was not altogether unusual with him, Mr. Frohman (for the American manager was "C. F.") saw in it a promising suggestion. He watched the swagging old buck who richly dominated the stage of the Odéon that afternoon, and ever mindful as he was of his family's stars, he said to himself, "This is a play and a part for Otis Skinner." Now "C. F." had no French and he could not follow the dialogue; but he did have, of course, a lively sense of the theater. And so while the players of the Odéon were acting "La Rabouilleuse," Mr. Frohman was busy interpreting their pantomime to his own not insensitive imagination.
So when Paul Potter was first put to work by Mr. Frohman in the adaptation of Fabre's comedy, he speedily returned to his chief, "La Rabouilleuse," it seemed, was in many ways not the play which "C. F." had outlined to the playwright, and then came one of the utterances which some of the retinue of "C. F." still remember. "Never you mind," said Mr. Frohman, "you go ahead and write the play I thought I saw."
So Potter wrote "The Honor of the Family," and as its hero, Col. Philippe Bridau, Mr. Skinner made one of the biggest hits of his career. He is play-

ing the role again and has made another big hit in it.

Cyril Maude to Women.

Cyril Maude, while he is playing C. Haddon Chambers' new comedy success, "The Saving Grace," at the Empire Theater, New York, is doing what he can to stimulate work of American women in the war. He has already addressed several very large assemblies of women and he still has numerous engagements to fill. Speaking before the National League for Women's Service at the Biltmore Hotel, New York, one day last week, he said:
"British women are going on with their work in every conceivable branch of industry with the feeling that the war is not yet ended. They are doing the lowliest tasks, with the highest motives, and working as they never did before. All the war workers are drawn from varying occupations, and strangely enough, the making of weapons of destruction, which has brought them together in united effort, is proving a most humanizing process, for the welfare work in factories is far better than could have been brought about in any other way."
Mr. Maude said that New York seemed a strange place after London, where he spent a few weeks last summer, for there almost every woman in the streets was in uniform.

Wallace Sings at Strand.

Mr. Franklyn Wallace, lyric tenor, who will be heard both afternoons and evenings this week only at Moore's Strand Theater as an extra in the showing of "Eye for Eye," Nazimova's supreme achievement, comes to the Capital fresh from a series of unprecedented personal successes in New York.
The first song on Mr. Wallace's program will be "The Rose of No Man's Land," a wonderfully effective number dedicated to the Red Cross. Also "That's How I Love You, Dear," a ballad of rare musicianship, and "The Lord's Prayer," a sacred number dedicated to and personally indorsed by Cardinal Gibbons.

To Dedicate Bialto.

Tom Moore, president of Moore's Theaters Corporation, whose new Bialto Theater, in Ninth street northwest, at G, is to open to the public in the near future, returned from New Summated Plains after having conducted the new temple of the dramatic theatrical events in the annals of the stage in Washington.

Thurston Is Coming.

The mysterious Thurston and his army ofimps will be the attraction at Poli's the week of December 10. After he succeeded Kellar, twelve years ago, Thurston departed from the usual path then trod by magicians and set for himself a high standard of

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1—Jack Mason, who conceived and staged "Who Stole the Hat," at Schubert-Belasco. 2—Florence Moore and James Spottswood, in "Parlor, Bedroom and Bath," at Poli's. 3—Povla Frijs, soprano, with Philadelphia Orchestra, at the New National. 4—Pauline Frederick, in "A Daughter of the Old South," at Loew's Columbia. 5—Emmy Wehlen, in "His Bonded Wife," at Moore's Garden. 6—Henri Rabaud, new conductor of Boston Orchestra. 7—Theda Bara. 8—Patricia Collinge, in "Tillie," at the New National. 9—Willette Kershaw, in "Sporting Life," at Loew's Palace. 10—Elva Grievess, with Pat White, at the Lyceum. 11—Dan Coleman at the Gayety. 12—Mme. Alla Nazimova, in "Eye for Eye," at Moore's Strand. 13—Hipolito Lazare, in recital, at the New National.

Here Comes Aberdeen!

Few, if any, of the numerous soldier plays which have been produced by soldiers stationed at camps throughout the country, have been given in a worthier cause than that for which the newest one, "Who Stole the Hat," will be given by the enlisted men of Aberdeen Proving Grounds, Aberdeen, Md., at the Belasco Theater this week.
The post at Aberdeen forms one of the most important units in the Ordnance Department of the United States army. It is there that the shells, grenades, guns—in fact, all arms and ammunition that are shipped to the overseas forces, are tested out or proven. The duties of the boys engaged in the testing are necessarily extremely hazardous, because of frequent premature explosions or the failure of explosives to function properly. Several members of the unit are listed in the casualties. It is chiefly for the dependents and relatives of those soldiers who have been maimed or killed that the boys at Aberdeen are creating a war fund.
The United States government provides maintenance for the dependents of those killed and for those maimed, but there are countless methods of dispensing good will and cheer, in addition to government relief. Those methods form the basic reason for the fund.
In addition, it is hoped by the boys of Aberdeen that the proceeds will be of sufficient proportions to enable the committee in charge to set aside a percentage for the general welfare of the enlisted men stationed at the post, the latter to include a modern gymnasium.
During the brief tour the organization will make, the soldiers will remain under strict military rules and discipline.

Smiles or Tears--Which?

Patricia Collinge, the well-known and popular little actress, who has endeared herself to theatergoers everywhere as the "Glad Girl" in "Pollyanna," and who was last seen in this city in that play, has another play this season called "Tillie" by Helen R. Martin and Frank Howe, Jr.
One of Miss Collinge's greatest assets is her charming smile, although behind it there frequently lurks the tear. James Whitcomb Riley became the people's poet laureate because he made them smile and cry at the same time; John McCormick sings simple old ballads and smiles as he sings; the smile of dear old Joseph Jefferson will never be forgotten and even Galli-Curci who has captivated men and women by the wonder of her voice, or was it all

Jawn--A Wine Agent!

John Arthur, comedian of "Parlor, Bedroom and Bath," which comes to Poli's today, got his first opportunity on any stage in Pittsburgh when he was about 20 years old. The result of that experience was so disastrous to the production in which he appeared and so embarrassing to himself that it looked for a time as though the footlights never would have a chance of smiling up at him again.
At that time John was earning his living as a hush--wine agent. Whether he was a salesman or sampler of the grape is not quite clear in the record. But that he was a modern Omar Khayyam can easily be proven through investigation. And, incidentally, judging by the scenes with which he has of late been identified--scenes which have made him famous--it seems hardly libelous to intimate at some period of his life he must have been on closer speaking terms with the fluid that makes all men equal.
However, a line of vintage samples did not appeal. John forsook this field of endeavor for the more congenial one of the playhouse. It appears that there was then in Pittsburgh a putting on plays for benefits of various sorts, including himself. This histrionic genius let it be known that he would make an actor out of a broomstick, and many were the ambitious amateurs who flocked to his banner. Among them was John Arthur Long.
Long wanted to go on the stage the without being really farcical or extravagant and one must be sincere always.
As Walter Fairbanks, the Harvard graduate, who goes to the little village of New Canaan, a Pennsylvania Dutch community, to teach and not only helps "Tillie" with her education but to love him as well, the young actor is said to give a very excellent interpretation of the role.

Filmland Gossippings

Moving picture lovers can look forward with hopeful expectancy to many happy surprises during the early months of peace following the depressing siege of war.
"Peace in the world means a marvelous development in motion pictures," said the well known producer, Thomas H. Ince, a few days ago. "It relieves a hampering parsimony imposed by exigencies of war; it opens a field of exploitation that for years has been practically restricted to our own shores and it creates a new incentive for the writers of stories—an inspiration for messages of love instead of death, hope in place of fear, happiness rather than despair."
The photo-play of the immediate future will have a new heart throb for it yields marvelously to the sentiment of the masses. With autocracy crushed and human rights established throughout the world the stories of the screen tomorrow are bound to be bigger, brighter and better."
"THE HEART OF WETONA."
Norma Talmadge's forthcoming picture, "The Heart of Wetona," a screen version of the famous David Belasco stage success, is finished and Miss Talmadge, who is now an Indian princess, has returned to New York with her company, including Director Sidney A. Franklin, Thomas Meighan, her leading man, Gladden James and others. Princess Norma is glad to get back home, while Director Franklin and the members of her company are entertaining their friends with blood chilling stories of their experience in the West.
DIRECTOR CRISP TURNS ACTOR.
Donald Crisp, who has directed many successful Paramount productions, improved the hours during the recent production shutdown by playing a part in a new D. W. Griffith picture. He plays the role of a prisoner, which is quite a change from directing some of the industry's best known stars. This is not Donald Crisp's debut as an actor, however, as he appeared in a number of David Wark's early successes, "The Birth of a Nation," "The Battle of the Sexes" and "The Escape."
ALMOST A COINCIDENCE.
Had not the influenza epidemic upset the release schedule of the Famous Players-Lasky Corporation "Good-bye, Bill," the John Emerson-Anita Loos production satirizing the Hohenzollern chief, would have been released the very day of the Kaiser's downfall. Despite the delay, however, this Paramount picture, in which Shirley Mason and Ernest Torrence are featured, will be released while the subject of Wilhelm's abdication is still fresh in the minds of the American people.

LOUISE'S ANNUAL SOIREE.

For 364 days now Louise Fazenda, the shining light of the Bennett comedies, will be just plain 24-carat girl. The reason is that she has just held her annual soiree, an event of much importance in film and social circles. Prior to her entry into the "movies" Miss Fazenda was a member of the social set of Los Angeles, and on one day of the year she tears aside all restraints to resume her former occupation for a few days. Here is Louise's description of the event:
"I put on \$1,000,000 worth of kalsomine, have some one build me an emotional gown and make my triumphal appearance. I pose all evening with an air of haughty languor. I say eyther and neyther and cawn't and generally make myself insufferable. Then I've got it out of my system."

BOY, PAGE MR. BARUCH!

West Coast modistes are all excited since Dorothy Dalton has begun work on a new picture in which she portrays the role of a woman who has a mania for clothes. Some of the most lovely and gorgeous clothes seen upon the screen in many months have been purchased by Miss Dalton for this picture, as yet untitled.

ELMO LINCOLN'S BEST FRIEND.

Johnny Harron, the little brother of Robert Harron, who plays the leading part in D. W. Griffith's second Artcraft picture, "The Greatest Thing in Life," has become a confirmed worshipper at the shrine of Elmo Lincoln, the giant actor, who has returned to the Griffith fold. During the filming of the Griffith production Johnny was often on hand to watch the screen's most powerful actor at work.
Overcoming all restraint, he tiptoed up to the player's dressing room, with this request, "Swell out your chest for me, will you?" When Mr. Lincoln responded that he was paid money for doing just that thing Johnny gravely pulled a dime from his pocket. "Give me a dime's worth then." Without cracking a smile the giant actor swelled his chest to the point where Johnny was satisfied.

MARY'S NEXT ARTCRAFT PICTURE.

Mary Pickford, America's most famous sweetheart, will make her appearance upon the screen in a new Artcraft picture, "Captain Kidd, Jr.," shortly after the first of the year. This is said to be one of Mary's best pictures and presents her in a vehicle which carries a distinctive note of light comedy.

LOSES VOICE IN GOOD CAUSE.

"Bill" Hart, almost voiceless from his exertions on behalf of the Fourth Liberty Loan drive, has returned to Hollywood for a brief rest before beginning his new picture, "Bill's" friends are congratulating him upon the fact that he is in the "silent drama," for if ever there was a voiceless individual it was the smiling but tired William S. Hart who stepped from the train at Los Angeles after one of the busiest months of campaigning in his entire career. However, the screen's "best bad man" says he enjoyed losing his voice, as it collected something like \$16,000,000 for Uncle Sam before it gave out.

A NOTE FOR THE BARBERS.

Wally Reid, Paramount star, has started a mustache, which threatens to become all the rage at Hollywood. Admiring barbers and tonsorial artists are anxious to copy Wally's creation for the benefit of the trade.

To Be Seen This Week

National—"Tillie."
Patricia Collinge, the "Glad Girl" in "Pollyanna," comes to the New National Theater tonight in a comedy in which she is called "Tillie" based on Helen R. Martin's novel, "Tillie, a Mennonite Maid." The comedy pictures the story of sympathy and beauty, portraying the lives of those Pennsylvania Dutch farmers whose narrow lives in the fertile valleys of Central Pennsylvania, depicting cunningly their customs and beliefs, and in telling of the story, pathos and humor are hand in glove. Mrs. E. Erlanger and Frank Howe, Jr., are responsible for the dramatization of the novel.
Miss Collinge is said to have an exceptionally well-balanced and carefully selected supporting company, including Maude Granger, John W. Ransome, Robert Hudson, Alfred Kappeler, Adolf Link, Mildred Booth, Petra Folkman, Edward S. Steers, Charles R. Burrows, Harry Fisher and J. C. Kline. The four acts are shown in two settings that are said to be extremely artistic and atmospheric. The production is made under the direction of Messrs. Klaw & Erlanger and George C. Tyler. Matinees will be given on Wednesday and on Saturday.
Belasco—"Who Stole the Hat."
Under the direction of the Post Athletic and Activities Committee, Lieut. Anthony J. Drexel, Jr., chairman, the soldiers of the Aberdeen Proving Ground will present "Who Stole the Hat" at the Belasco Theater for one week beginning tonight, with the usual Wednesday and Saturday matinees.
The piece is a comedy with music written and staged by Jack Mason and the twenty-two musical numbers were furnished by several popular music writers. There are two acts and three scenes, with elaborate stage settings especially built, and the piece is lavishly costumed, the department being left in the hands of Andre Sherri, of Paris and New York.
The characters, both male and female, are portrayed by soldiers, the large company of 100, including fifty-two "soldier chorus girls." In

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